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A STAR IS BORN

ORIGINAL MOTION PICTURE SOUNDTRACK

Nothing symbolizes the grand designs Antonioni had for *Zabriskie Point*—and the lengths to which he would go to achieve his ends—more than the movie's musical soundtrack, a remarkable mélange of abstract sound sculpture, expansive solo-guitar reveries, full-blown psychedelic rock, old-time country ballads, and 1950s jukebox corn. Even *Easy Rider*, Peter Fonda and Dennis Hopper's 1969 smash about two bikers on an ill-fated, cross-country odyssey, featured a relatively orthodox rock soundtrack made up of music (by Jimi Hendrix, The Band, and Steppenwolf, among others) that Fonda pulled from his personal record collection. In *Zabriskie Point*—a film about the collision of youthful innocence, hardboiled commerce, and social mutiny—bizarre bedfellows such as Pink Floyd, The Grateful Dead, the Eisenhower-era siren Patti Page, the brilliant guitarist John Fahey, the ethnic-folk-rock fusion band Kaleidoscope, and the hillbilly country singer Roscoe Holcomb could all be heard in strange but effective juxtaposition.

As he did in *Blow-Up* (which boasted a Blue Note-style jazz score by the pianist Herbie Hancock and a fiery cameo by The Yardbirds), Antonioni used music sparingly in *Zabriskie Point*, with meticulous attention to placement. A spacious instrumental fragment of The Grateful Dead's "Dark Star"—just over two minutes taken from a 23-minute concert performance on the 1970 album Live/Dead—can be heard as Frechette pilots his stolen plane over L.A. A short taste of "Sugar Babe" by The Youngbloods, from the band's 1967 LP Earth Music, plays on a car radio as the lithe and beautiful Halprin first meets Frechette out in the desert. Halprin hears a disc jockey announce Fahey's "Dance Of Death," a 1964 recording from his Takoma album The Dance Of Death & Other Plantation Favorites, following a radio news report of Frechette's demise.

That radio voiceover was done by Don Hall, a real-life DJ who was holding down the prime-time evening shift at the L.A. underground station KPPC-FM in 1969 when he was approached by Antonioni, through a mutual acquaintance, to work on *Zabriskie Point* as music coordinator. It was Hall, to a large degree, who brought the catholic vitality of late '60s free-form FM radio to bear on the *Zabriskie Point*, score. "There was no idea, when we were doing the film, that a rock soundtrack meant everything had to be hard, intense, electric music," says Hall, who was officially hired by M-G-M as an A&R executive and company liaison with Antonioni. "I was trying to do a soundtrack using the many different types of music that were being played on FM radio at the time." Many of the previously recorded pieces heard in *Zabriskie Point*—"Dark Star," "Sugar Babe," Roscoe Holcomb's jaunty, Appalachian-back-porch rendition of "I Wish I Was A Single Girl Again"—came from Hall's playlist of personal favorites. For the desert-jukebox scene, one of his earliest suggestions to Antonioni was to use Patti Page's sweetly old-fashioned "Tennessee Waltz," written by country song men Pee Wee King and Redd Stewart in 1948 and recorded by Page two years later for Mercury.

In its original, 11-track vinyl release on the M-G-M label, the *Zabriskie Point* soundtrack was a testament to Antonioni's deep research of and appreciation for pop music, not to mention his excellent taste. Pink Floyd's "Heart Beat, Pig Meat," heard during the film's opening credits as a radical-student meeting is in process, effectively sets the scene's tone of menace and cross talk with a naked, foreboding pulse-beat and a disruptive sequence of television and radio sound bites. "Come In Number 51, Your Time Is Up" is a cryptically titled remake of the Floyd's volcanic 1968 B-side "Careful With That Axe, Eugene." But its bonfire sound—all roaring guitars, crashing drums, and death-throe screaming—is the perfect complement to the movie's cataclysmic finish. The extended piece by The Grateful Dead's Jerry Garcia, a sologuitar improvisation accompanying the love scene, is not -just a highlight of the film—Garcia's fluid melodicism and elegant, crystalline picking make "Love Scene" one of the finest studio performances of his career.

This lavishly expanded edition of the *Zabriskie Point* soundtrack—boasting previously unissued tracks by Pink Floyd and four exquisite outtakes of Garcia's "Love Scene" (the final version used in the film is a composite of edits from the full-length improvisations)—documents in even greater depth the vision and labor that went into the movie's music. In discussing the cinematography of *Zabriskie Point*, specifically the use of colors, Antonioni once said, "You cannot argue that a film is bad but that the color is good or vice versa. The image is a fact, the colors are the story."

The music created and compiled for *Zabriskie Point* is an essential part of the film's story—and one of its saving graces.

—*Excerpt from extended notes by* David Fricke

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made this release all it could possibly be.

1. **HEART BEAT, PIG MEAT – Pink Floyd** (3:12)
(Roger Waters/David Gilmour/Nick Mason/Rick Wright)
Published by EMI Feist Catalog Inc. | Recorded 11/69 and 12/69

2. **BROTHER MARY – Kaleidoscope** (2:42)
(David Lindley) Published by EMI Hastings Catalog Inc.
Recording date unknown

3. **DARK STAR (EXCERPT)**
Grateful Dead (2:33)
(Robert Hunter/Jerry Garcia/Ron McKernan/Bob Weir/
Phil Lesh/Mickey Hart/Bill Kreutzmann)
Published by Ice Nine Publishing Inc. | Recorded 1970

4. **CRUMBLING LAND – Pink Floyd** (4:16)
(Roger Waters/David Gilmour/Nick Mason/Rick Wright)
Published by EMI Feist Catalog Inc. | Recorded 11/69 and 12/69

5. **TENNESSEE WALTZ – Patti Page** (3:04)
(Pee Wee King/Redd Stewart)
Published by Acuff-Rose Music Inc. | Recorded 10/14/50

6. **SUGAR BABE – The Youngbloods** (2:13)
(Jesse Colin Young) Published by Pigfoot Music | Recorded 1970

7. **LOVE SCENE – Jerry Garcia** (7:03)
(Jerry Garcia) Published by EMI Feist Catalog Inc. | Recorded 1/20/70

8. **I WISH I WAS A SINGLE GIRL AGAIN**
Roscoe Holcomb (1:56)
(Arr. Roscoe Holcomb)
Published by Stormking Music, Inc. | Recording date unknown

9. **MICKEY'S TUNE – Kaleidoscope** (1:42)
(David Lindley) Published by EMI Hastings Catalog Inc.
Recording date unknown

10. **DANCE OF DEATH – John Fahey** (2:43)
(John Fahey) Published by Tortoise Music Inc.
Recording date unknown

11. **COME IN NUMBER 51,**
YOUR TIME IS UP – Pink Floyd (5:02)
(Roger Waters/David Gilmour/Nick Mason/Rick Wright)
Published by EMI Hastings Catalog Inc. | Recorded 11/69 and 12/69

LOVE SCENE IMPROVISATIONS
Jerry Garcia
(Jerry Garcia) Published by EMI Feist Catalog Inc. | Recorded 1/20/70

12. **VERSION 1** (6:23)

13. **VERSION 2** (8:03)

14. **VERSION 3** (7:55)

15. **VERSION 4** (8:04)

16. **COUNTRY SONG – Pink Floyd** (4:41)
(Roger Waters/David Gilmour/Nick Mason/Rick Wright)
Published by EMI Feist Catalog Inc. | Recorded 12/12/69

17. **UNKNOWN SONG – Pink Floyd** (6:03)
(Roger Waters/David Gilmour/Nick Mason/Rick Wright)
Published by EMI Feist Catalog Inc. | Recorded 12/6/69

18. **LOVE SCENE VERSION 6 – Pink Floyd** (7:29)
(Roger Waters/David Gilmour/Nick Mason/Rick Wright)
Published by EMI Feist Catalog Inc. | Recorded 11/16/69

19. **LOVE SCENE VERSION 4 – Pink Floyd** (6:45)
(Roger Waters/David Gilmour/Nick Mason/Rick Wright)
Published by EMI Feist Catalog Inc. | Recorded 11/16/69

Compilation Produced by
James Austin and **Julie D'Angelo**

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